Wei-wu-erh ladies bother with the convention of the veil, however, and some merely keep it thrown off the face and trailing down the back. 291

Good food is the watchword of the Wei-wu-erh of Kashgar, and his restaurants and shops are well provided. An abundance of melons, mulberries, plums, pears, pomegranates, peaches, and apricots, are seasonably available; and they are sold from open stalls in the local bazaar. *Mantu*, a dish of small meat dumplings, is a favorite repast, and there is also an abundance of steaming soups, fresh salad greens, and a local style of doughnut. The principal diet is, however, mutton and rice. This is accompanied by cooked onions, turnips, spinach, or potatoes. The common man usually partakes of only two meals a day, but feasts have been known to begin in early morning and to end only at sunset. What delightful, varied-tasting Chinese dishes can be served at Kashgar banquets! A few samples of such festive dishes are: ducks'-egg soup, stags' tendons, sharks' fins, bamboo shoots, wild duck, preserved eggs, all manner of pungent sauces, roasted mutton, sweet-sour fish, and many, many kinds of chicken—boned, broiled, roasted, fried in quarters, chopped, and diced and fried in strips. 262 [264]

There are also many types of Wei-wu-erh entertainment. In the narrow streets a fortune-teller, sitting cross-legged, will ever be ready to promise good fortune for a few cents. The tea-shop, where the Wei-wu-erh, unlike the Han Chinese, drinks his tea with sugar, is another congenial spot. Theaters were for a long time unknown, but a Chinese performance is nowadays a pleasant diversion; and Soviet motion pictures have also been brought to town. There is dancing, too, but it is not the kind common to the Occident; and it is for the men. Only in rare instances do the women join in the dance. Kite-flying is popular with the young Wei-wu-erh, while the most strenuous sport for the adults is the game of *ulagh*. This is played on horseback in teams and has a distant resemblance to polo; the object, though, is to retrieve the carcass of a goat or a sheep. It is a wild, uproarious, racing *melee*, and the source of endless excitement and laughter. 517 [272] [545] [535] [526]

"Han" Chinese

Tu Chung-yüan states that the "ruling" Chinese (he calls them "Han" by way of contrast to the rest of the population) constitute about 162

ARTISTIC AND INTELLECTUAL EXPRESSION

1. The Turkic Peoples of Sinkiang

563 517 A. General Introduction

The artistic and intellectual expressions of the peoples of Sinkiang vary greatly from those of the people of China proper. The culture of the Eastern Turkis is influenced greatly by Islamic civilization, and constitutes a culturally integral part of Turkestan as a whole.

563 517 53 545 The artistic and intellectual creative achievements are contained in the vast written and oral literature of the Turkic people, in their extensive folklore, folk music and dance. The arts of painting and sculpture are a tradition of the past, and have scarcely been practiced since the conversion of the Turkic people to Islam. Turkic theatre, with the exception of shadow theatre, was virtually unknown in Sinkiang prior to the Communist era. The Communists have introduced dramatic art into Eastern Turkestan, the modern theatrical productions being on the Soviet model for drama among national minorities.

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563 517 53 177 "Unfortunately, contact with Europe and the natural intercourse with the neighboring state of Russia are gradually destroying these beautiful arts and crafts which have been preserved here from earlier times" (Le Coq, Albert von, Buried Treasures of Eastern Turkestan, p. 41). Most of the various forms of art and intellectual expression of the people of Sinkiang are today in a state of decline. The contact with industrialized Russia and the intellectual atmosphere created by the Communist regime have produced unfavorable circumstances for the further development of the Eastern Turki artistic and intellectual expression. The important works of art are to be found in the already accumulated artistic creations.

B. Turkic Literature and Oral Art

563 538 The literary heritage of Eastern Turkestan is not limited alone to the works produced in this geographical area, but encompasses also much of the Turkic literature produced in other parts of Inner Asia as well as much of the Islamic literature. Little of the Eastern Turki literature is completely original and particular to this area alone; most of it being the common heritage of the Turks as a whole and some of it common to the other believers in Islam.

[195] The earliest important literary achievements known to us in Eastern Turkestan were written in the Uighur language and date back to pre-Islamic times. These literary documents are re-

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4. Cultural corps

In the army, cultural work corps promoted propaganda by means of entertainment. In local dances and songs, the Cultural Work Corps of the Fifth Army (originally the Sinkiang National Army) in the summer of 1951 promoted the Party's Nationality policy and the Resist-America Aid-Korea movement in Sinkiang. They visited various villages and regularly attracted an audience of from three or four thousand to ten thousand people. The members included thirteen minority groups living in Sinkiang. Some of them went to Peking in 1953 and presented a performance of 21 acts before the audience in the capital.

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The visit was returned by the Central Nationality Dancing Corps of Peking which sent a performing team of 140-odd members to Sinkiang in April, 1955 to celebrate the establishment of the Sinkiang Uighur Autonomous Region. It spent more than half a year in Sinkiang and returned to Peking on November 13 after having visited ten special districts, three autonomous chou, seven counties, two state farms, three mines in Sinkiang and two cities (Lanchow and Su-chou) in Kansu. It performed 112 times before audiences of various nationalities totalling more than 439,000 people.

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IV. The Methods of Propaganda.

Besides those already mentioned, the Communists are using many other methods of propaganda. Parading, signature drives, circulation of pictures and pictorial stories, large-scale welcome meetings for important personnel sent from Peking, lantern slides and movies produced by the Party and the government, theater activities such as opera, drama, dance, and concerts all have been used as means of propaganda. The public accusation meeting is another form. No matter what the main target of a particular accusation meeting may be, whether a landlord or the U.S.A., the accusation always carries out the propaganda of the day, whether it be the Resist-America Aid-Korea movement or land reform. Other kinds of meetings are equally useful. "Model Peasants Rallies," held in the main farming districts of Sinkiang are the place to promote propaganda for increasing production as well as for denouncing germ warfare.

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A. Festivals

Festivals are always good opportunities for promoting propaganda. In Northwest China where most of the minority groups are followers of the Moslem religion, the Islamic festivals are used as a time to express the thoughtfulness of the Communist government. For instance, during their celebration of the three major Moslem festivals of the year, the butchery tax on beef and mutton consumed by Mohammedan communities is exempted. Further-